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# *art* education

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*A Department of the National Education Association*

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**OPINIONS EXPRESSED IN SIGNED ARTICLES ARE THOSE OF THE WRITERS AND NOT NECESSARILY THOSE OF THE N.A.E.A.**

## **SUPPORTING MEMBERSHIP COMMITTEE REPORT**

Last April at our Conference in Los Angeles the Council decided to take "the Giant Step" by voting to establish the position of Executive Secretary for the NAEA. There are many reasons why we need an Executive Secretary, most of them obvious to us all. In addition to these, is the fact that the NEA is completing its new building in Washington D.C. and we should have space in it for our headquarters.

Establishing a new position brings with it many problems. Among them is that of finance. To work on this problem a committee was appointed to survey the possibilities and to report back to the Council during its meeting at Philadelphia in July. Our report was accepted and contained two major fund-raising propositions. First that we help ourselves through an increase in our dues and second, that we again call on our Commercial friends for help. The proposition we advanced to them and which was accepted follows:

A new form of membership was created—SUPPORTING MEMBERSHIP—which was offered to commercial organizations for \$250.00 a year. Supporting Members were given the right to use and display a seal which is now being designed through a competition announced in an earlier Journal and their salesmen will be issued special membership cards. The Committee is very grateful to these commercial organizations who have cooperated with us in this project. We believe that you too will be grateful to them for their support in the cause of better art education.

A listing of the CHARTER SUPPORTING MEMBERS follows:

(Additional names will be printed later as memberships come in and at the same time a cut of the seal will be reproduced.)

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## A REPLY TO THE READER'S DIGEST



**JACK ARENDS**  
Associate Professor  
Teachers College  
Columbia University

In a recent issue of *Reader's Digest* a writer, taking exception to the high cost of building some of our new schools, singled out a million-dollar-plus elementary school in New England as an example of "waste of public funds."

He pointed out, with indignation that is perhaps justified, that while this school has only 14 classrooms it boasts a three-stage theater, a gymnasium two stories high, a library with open fireplace and a "sprawl corner," and two kitchens in stainless steel.

Maybe he's right about these things. Maybe pre-teen youngsters not only have no need of these elegant facilities but cannot possibly get enough good out of them to justify their cost. Maybe. But the writer went further than this.

With these seeming extravagances he grouped another facility provided in the New England school: a separate room for Arts and Crafts.

Arts and Crafts, says this writer "( . . . can be taught in any ordinary classroom)." He even put these extraordinary words in parentheses as if they constituted a truth so obvious it was hardly worth mentioning.

Perhaps we should be thankful we got off so easily. For this statement does grudgingly admit, by implication, that Arts and Crafts itself is an acceptable element of the curriculum. It's just the separate room for teaching it that is wrong. It should be confined to the ordinary classroom—whatever that is.

There's another side to the story, of course. There always is. This time it's the Art Educator's side. He's entitled to his two cents' worth, even though it won't reach as many people as the *Digest* did. (Two cents isn't too extravagant, is it?)

It boils down to this: If Arts and Crafts is worth teaching, it is worth teaching right. And the right job can't be done in an ordinary classroom, no matter what the *Digest* writer says. We don't have to prove our case. We'll simply state it: it proves itself.

If the goal of the Art Educator is to train students to draw, say, a vase placed on a table at the front of the room, then any ordinary classroom will probably do. A teacher's desk, five or six rows of chairs, and a table or two will be fine.

The result? Maybe one or two students will hand in work showing remarkable fidelity. One may even show talent—perhaps in a perspective of the vase the teacher had not seen. There may be one or two pupils bored or frustrated beyond effort. The others will show results ranging from average to pitiable.

If, we repeat, this is the goal visualized by the writer in *Reader's Digest*, a special Arts and Crafts room is not needed. But such is not the goal of the Art Educator of today, and a journalist who writes for a periodical with the stature and the influence of *Reader's Digest* ought to know it.

There are probably as many different definitions of the modern goal as there are Art Educators. Most of these teachers, however, would agree that they attempt to help each individual bring forth tangible evidence of his feeling for color, form, and organization. There is more, but this much will do.

Can the teacher accomplish this in the ordinary classroom of the *Digest* author? They used to try. Many readers of this magazine will remember art classes like this from their own school days. But their teachers, and those who preceded them, knew they were only skimming the surface of potentiality. Too many students weren't interested, too



many never had a chance to show what they could do in another medium. So over the years these educators fought and cajoled and pleaded for facilities adequate to their objective. Finally they did, some of them, succeed in getting the separate departments and suitably designed equipment that our magazine critic deplors.

The campaign was impelled by a plain truth: self-expression is not achieved for every person through the same medium in the same way.

Judy made a botch of water colors, but when a lump of modeling clay was put into her hands it took quick even if unidentifiable form. She felt she had finally done something.

The bad actor, the redhead who ground crayons under his heel, learned pride of accomplishment after the teacher supplied him with pliers and some common wire. He fashioned a catcher's mask that could never make the major leagues either as playing equipment or as art, but it did make a self-respecting individual out of the problem child of the class.

The shy girl cried when the pupils around her laughed because every time she drew a turkey for her Thanksgiving poster it looked more like an amoeba. But within a short time she became a heroine because of the novel, yards-long Christmas tree garland she created from old beads collected at home and from the neighbors.

To teach Arts and Crafts—teach it, not just represent it—the educator needs resources the ordinary classroom cannot and should not contain. A room that can logically accommodate several activities in progress at one time. Chairs and tables that are easily moved and grouped. Cabinets and cases for storing the paper, crayons, paints, and other materials used in Arts and Crafts. Work benches with vises and small tools. Specially designed furniture that provides a comfortable working position and uncluttered work area for the student. Storage facilities that safeguard partially-completed projects.

This last-mentioned equipment deserves a few words of amplification, for it covers an important point. Many a child, off to a reassuring start on a project, has given up in despair because his work has been ruined by careless handling or improper storage. This is conditioning for failure.

In short, the Arts and Crafts department should,

insofar as practical, offer "something for everyone" so that every boy and girl may have the opportunity for self-expression: *his* self, not the composite average self of the class.

This is not a program aimed at making a creative artist out of every child, whether he likes it or not. It is an effort to help the child discover and develop aptitudes and skills he may not know he possesses. Even if he never does anything with them, at least he did discover something new and worthwhile about himself, perhaps an ability never suspected. The beneficial effect this will have upon his personality and character development is incalculable.

Manifestly, the more complete the department, the more opportunities it can provide in the curriculum. Drawing. Painting. Weaving. Ceramics. Ornamental metalcraft. Woodcraft. The curriculum and teaching methods may vary from school to school, but under almost any circumstances the resources needed to encourage this individual development in every child are so broad as to preclude the possibility of utilizing just any ordinary classroom.

There may be exceptions. There may be an elementary school Arts and Crafts somewhere in this world whose students are so gifted and determined, and whose teacher so richly endowed with powers to teach without facilities, that they will achieve for themselves these learning experiences in Arts and Crafts no matter what the handicaps.

There are parallel instances in other fields. Take, for example, the familiar story, with details slightly altered from time to time, of the surgeon asked to perform a delicate operation under impossible circumstances. So he goes to work by the light of a kerosene lantern, using only a paring knife and a few paper clips. The operation is a success.

Is this a testament to the adequacy of the facilities? Or is it instead a tribute to the rare skill or genius of the persons responsible?

In our schools, and in our Arts and Crafts classes, geniuses are rare. Not many pupils can develop satisfactorily without abundant guidance and proper equipment for their efforts. Instead of depriving elementary school children of learning opportunities and placing upon them the handicap

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## SOME VIEWPOINTS ON RESEARCH

KENNETH R. BEITTEL

Assistant Professor Art Education  
Penna. State University  
University Park, Pennsylvania

I cannot help feeling that I write in a strangely reversed field. For some time it has been the tradition when one speaks up for poetry, or for art, at least to a general audience, to suggest by his tone, or for that matter by his belligerent attack, that he is presenting a "Defense of Poetry" or an "Apology".

But among artists and art teachers, even in a time when science has its crack at the wheel, one speaks of science and research in much the same diffident or belligerent tone. Against this often unexpressed but potent attitude, I may lack the needed massive conviction to balance out, because I also have periodic attacks of misgivings and subjective reservations about research in art education. There may even be a good sonnet paraphrasing Keats: "To one who has long in stacks been pent", or a total revaluation like Whitman's "When I heard the learned astronomer."

I must, before touching on my topic, explain my sidewise attack on it. Whatever points I may present are unforeseen deposits of my slowly receding confusion, for I have not tackled my subject head on or logically; but by inclusion of divergent viewpoints, of many sources, and of subjective reactions, I have made any easy unity impossible. I do not mean to be presumptuous, however, when I say "Come taste with me the delights of confusion and the intoxication of draughts of paradox". I have a point ten program.

### I. THE ART-SCIENCE ANTITHESIS

#### A. Valid differences and conflicts:

#### B. The irreplaceable insights of each.

First, it is only out of my feeling for art that I believe in its scientific study—that is, only because I believe it cannot be done that I believe it is worth trying.

It is a bit too simple to set off insight and imagination against intellect and ratiocination, as Trevor Thomas does, for excesses on either end are apt to leave us suspect. Imagination and intellect do not replace each other, nor are they entirely separable. If excessive thought cancels out some truths, so does excessive instinct; and when men are not whole, their instincts are as suspect as their intellects.

As artists, our sympathy may be with Aristotle when he says that "poetic creation is more true than the methodical exploration of what exists". Yet it is hard to question the value of the methodical exploration of what exists—especially when we set the latter against mere authority, opinions, and the petty feuds and jostling for power of men of action.

I have suggested that we are not whole. This is merely saying that imbalance exists easily. "The habit of profound thought", it is said, "often prevents one from experiencing other forms of reality, immunizes one against them, making all experience seem simply more thought . . . We feel in one world; we think and name in another. Between the two we can set up a system of references but not fill the gap." These last statements are the words of that arch-pessimist, Proust, and speak for themselves.

I cannot bring myself to say that art and science are compatible. Kepes, who lives closer to science

and is more used to it, thought they could be when I heard him several weeks ago in New York. But I have always been in favor of stressing their differences in methods and purpose. To make peace, I could borrow an antique construction and say that art and science are similar in that each differs from the other basically. Better still, they differ in what they have in common—the search for order and meaning. Kepes did point out the popular and professional misunderstanding between artist and scientist: the artist feels that the scientist thinks mechanically; the scientist feels that the artist thinks literally (or should).

We cannot think all things at once, although we can feel all things as immanent. To me it is still helpful to hang on to a pluralistic view of man and his functions, and say that art appraises and evaluates man's existence, whereas science designates and informs us about what exists. Each of these functions remains unassailable and irreplaceable. If man lived in unity of being, my emphasis on differences might be out of place. I see no signs of such unity in contemporary man. Where they seem to exist it usually happens that some partial viewpoint merely has deluded itself by claiming the rest of the world as its oyster. Instances of unity there are, but they are isolated and temporary. As Santayana has said, we can unify a work, possibly a city, possibly a life, possibly a philosophy, possibly a viewpoint on education through art.

There are not many different ways of laying hold on things: through our having experienced them and realized their meaning through some construction of the spirit, through our deliberately experiencing or experimenting with them, or through research. I feel most drawn to that total grasp, that "thinking in a marrow bone" that Yeats talked of. Yet I do not believe that for sharing **in the form of concepts and generalizations** there is any way like research.

For me, the artistic sense is "submission to subjective reality", that "instinct religiously hearkened to (while silence is imposed on everything else)." Again I borrow words from Proust, since his medium was words and not verbal explanations of art. And in a true sense, we know that this reality, unique and individual, is the only one, land-locked and separate as we are; and that more

than a few of us use our intellects merely to escape facing it, if indeed we have not lost that instinct to a large degree.

In contradiction, the scientific sense would then be submission to objective reality.

About a year ago in the Sunday N. Y. Times, John Briggs wrote on the "Mystery of the Voice". He says, relevant to our argument,

**"Unfortunately, the quest for a 'scientific' vocal method has proved as chimerical as that for the philosopher's stone. Practical observation has shown that the more 'scientific' the method the worse the pupils sing. Even science has its limitations; as the French proverb has it, 'L'art, c'est moi; la science, c'est nous'.**

Art is me, science is us. As I am not we, we is not me; yet I am we, and we is me; and woe is me unless I get on with my wee ideas.

## II. (OUR PROFESSION'S VIEW OF RESEARCH)

I must comment on our profession's view of research, as I have been able to deduce it from our own journals and conventions. Somehow, we still have the idea that research is like a weapon, usable like the figures mentioned by the tobacco companies to get us to buy a certain brand of cigarette. Valid research may be so used, but it has nothing to do with the research. I remain suspicious when we come to research to support our theories and pet notions, or hope to see our findings like a crow-bar under some heavy packages blocking our path. Yet we know in calmer moments, what has been admirably stated in a maxim: "The logic of passion, even when it serves the right cause (and I would add is backed by research), is never irrefutable to someone who is not moved by that passion." We come to the truths we *feel* with passion, and this is admirable. Rarely do we come to the search for truth through the medium of research with the same passion. One thing I feel sure of—that one sign of a good research is that whatever decisions are made, they possess an air of necessity and do not seem arbitrary. "The research requires it" is the closest phrase I can find; and often it requires it, as I also know and have witnessed, at the cost of great inconvenience and disapproval.

What is mere idea, theory, hypothesis becomes  
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## **AN ANALYSIS OF ART EDUCATION IN OREGON**

**ROBERT M. BAIN**  
Assistant Professor  
Art Education  
Chico State College  
Chico, California

One criticism of the status study in art education has been that the desire for normative representation encouraged investigators to overlook some unique practices. This may have resulted in limited investigation of narrow areas in which findings did not apply generally. Since variable factors cannot be controlled as they might be in an experimental investigation, the status study may be too "if" to be conclusive. This is not to say, however, that conclusiveness is a necessary condition to research in art education. One of the most obvious objections to normative survey research in art education is that the findings merely verify what some persons may already perceive intuitively. So, studies stimulated by the need to determine the nature of art education practices in the different regions of the nation have become one of the least attempted types of research.

On the other hand, if art education is to keep pace with and maintain the patronage of education, it must, like its host, continually seek to improve itself. If art education is to improve itself, the conditions which exist, i.e., practice, should be known. Theory of art education practice, the validity of which has in some cases been assumed rather than proved, is being fondly nurtured. Good theory is a necessary condition to good art education practice, but the validity of these beliefs can be determined only through an objective examination of their consequences. One efficient way to discover the nature of art education practice is to combine some of the survey techniques with case study techniques, such as those developed in medical, legal, and industrial types of research.

The present investigation was made to determine elementary and secondary art education practices in Oregon. Carried out under the joint sponsorship of the State Department of Public Instruction for Oregon, the Oregon Education Association, and the University of Oregon, the data is partially in the form of case studies which describe unique public school situations. Most of the information was collected during personal interviews with teachers, art supervisors, and school administrators. The data was not presented as being comprehensive. It was, however, representative in the following ways:

1. The schools included in the study actually had some type of on-going art program. Many of these schools provided all or nearly all of the art materials and equipment being used. Many of them had some means for the improvement of their art instruction. Almost one-third of the schools had the services of a person in an art supervisory capacity.
2. Almost two-thirds of the pupil population of the state of Oregon was represented by sixty per cent of the schools included in the study. The geographic areas of the state were also a representative factor in the study.

Art education was not a mandatory part of the elementary and secondary educational program in Oregon. There was no state agency to promote or coordinate art education practices. Each school district deter-



mined its own art program, if it had one. Widely differing practices were encountered during the investigation. Despite differences it was possible to characterize art education practices at the elementary, junior high school, and senior high school levels.

Some characteristic features of art education found at the elementary school level in Oregon were:

1. The elementary level allotted the least amount of time for art.
2. The elementary level placed greatest emphasis upon two-dimensional art activities. This may have been due to factors such as the following:
  - (a) most of the elementary teachers interviewed revealed that their college training had emphasized the flat-work type of art
  - (b) drawing and painting were usually adaptable to the short time allotted art at the elementary level
  - (c) at the elementary level art was frequently used as a tool for the enhancement of other areas of the curriculum, and the two-dimensional type of art seemed suited to this purpose
  - (d) the obstacles to art education most frequently observed at the elementary level were a lack of storage space in classrooms, and a lack of sink with running water
3. Individual or small-group instructional method was observed less frequently in elementary practice than at the other levels of instruction.

One implication of the above findings was that when some elementary teachers were faced with the prospect of being responsible for a classroom of active children, and conditions under which they must work included a lack of space and facilities, and a short amount of time in which to accomplish something, an impromptu impulse was to revert to a safe prototype. This may only reaffirm something already known. If art activities were reduced to a lowest common denominator; that is, to being a superficial tool for the enhancement of some other subject; and mass instruction techniques were dominant, the resulting experience for the children was stereotyped and mundane.

This did not imply that elementary teachers were at fault. But art educators and administrators could heighten hopes that practice will rise above such anachronisms.

Some characteristic features of art education found at the junior high school level in Oregon were:

1. The time allotted for art at the junior high school level ranged from a minimum thirty-five minute period one day per week to a fifty-five minute period five days per week. The minimum was true of thirty per cent of the junior high school cases and the maximum true of forty per cent. Since the junior high school cases had the highest average enrollments, this variable time allotment was further complicated. The average enrollment figure at the junior high school level was 27.7 pupils per case.
2. The ratio between two-dimensional and three-dimensional art activities was more nearly equal at the junior high school level than at the elementary level. There were more different activities per case and instruction was more individualized at the junior high school level than at the elementary level.
3. Thirty per cent of the junior high school art teachers reported that they believed the use of art as a cooperative tool was of great importance. Yet, less than one-sixth of them actually used art in this way. Many of the junior high school pupils were required to take an art class. This led to the scheduling of art in a departmental manner, similar to senior high school practice. Thus, one explanation for the above disparity between beliefs and practice may have been due to departmentalization.
4. One group of findings seemed to indicate that the art teacher's job was more difficult at the junior high school level than at other levels. Some of the factors which may have contributed to the stress and strain of teaching art at the junior high school level were:
  - (a) junior high school art teachers had less training in drawing, painting, design, and crafts than either elementary or senior high school teachers

- (b) although art classes were frequently scheduled as departmentalized subjects at the junior high school level, the average amount of money budgeted for art per junior high school pupil was less than half that for the senior high school pupil
- (c) junior high school art teachers were more frequently confronted with such obstacles as lack of space and facilities than either elementary or senior high school teachers
- (d) the assistance of an art supervisor and the means for the improvement of art instruction was less available to junior high school art teachers than to elementary or senior high school teachers

Several implications were drawn from the above findings. One of these was that the tendency to isolate art may have resulted in an esoteric activity or in a frivolous quest for variety. Before autonomous art is consigned to the boneyard it may be well to recall that in some cases where art was used as a tool the art part was sacrificed to cowboys and indians, chronological time lines, rigid politico-social ideas; or reduced to the mere illustration of some abstract concept which children did not and perhaps never would experience. But, variety for the sake of variety has no more meaning than counting multi-colored beads on a string for their own sake. In such cases each new art period was just more beads on more string; merely a place for pupils to wait until it was time for them to go on to another subject. The other complicating factors, a lack of training, time, money and facilities seemed to suggest that improvement in the junior high school art program may have been a problem of educational administrators as well as art educators. Since the junior high school had the least means available for the improvement of art instruction and the greatest need for it, these two groups, administrators and art educators might work together to foster this improvement through a more generous allotment of time and money and consultant services.

Some of the characteristic features of art education found at the senior high school level in Oregon were:

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## Report of the Adult Education Discussion Group

A short summary of the discussion, held at the NAEA Conference, related to adult art education will be presented under three headings: *Significant Developments*, *Problems*, and *Recommendations*.

### Significant Developments.

The tremendous scope of the adult education program today represents a significant development. From a simple program designed primarily to meet citizenship requirements, we have expanded course offerings to include subjects as wide as human interests. Within this program art is playing a role of ever-increasing importance.

Another development is to be found in the field of methods. Today the program of instruction has become student-centered with a sincere concern for, and understanding of, the adult student as an individual.

Today there is a trend for many young adults to take advantage of adult art opportunities. Their needs are both personal and vocational in nature.

### Problems

In the past the adult education program has suffered from lack of appropriate housing facilities, space, and equipment. Great effort should be made to overcome these inadequacies.

Another need is to obtain more capable teachers. This problem is definitely related to that of better salaries as well as to in-service education experiences.

A third problem, which is not unique to adult education, is that of public relations. Here major emphasis should be placed upon school interpretation. The economic values of a sound adult art program should not be overlooked. All citizens should be alert to the personal values growing out of creative art work and should be led to appreciate the significant contribution thus made to the cultural life of the community. Art leaders in the field of education should not underestimate the public relations value of a strong adult art education program. After all, these same individuals are taxpayers and patrons, and personal satisfying experiences in art provide a broad base of understanding so essential for community support.

From the viewpoint of instruction, there is still a fourth problem. Recognizing on the one hand the need for meeting individual differences, and on the other the desirability of adequately teaching skills and subject matter, the adult art teacher must develop techniques suited to the adult student. An overemphasis on the remedial and therapeutic aspects of art should be avoided. Sound vital creative art experiences, if properly guided, will provide each student with opportunities to solve his personal problems while obtaining valid solutions to his art problems.

### Recommendations

1. The NAEA should give more thought and guidance to the area of adult art education.
2. Continuing efforts should be made to integrate adult art with the regular programs of art education.
3. More attention should be given to problems of scope and sequence.
4. Emphasis should be on creative design and art structure.

Respectfully submitted,  
**YOULDON C. HOWELL**, Chairman

## SOME VIEWPOINTS ON RESEARCH

Continued from page 7

life and drama once a research is undertaken. At first it is a mere question, but soon the only question left is that answerable through the relationship of happenings in actuality—a certain group does a certain thing, or is treated in a certain way, with certain results. To the hasty observer, it then becomes like a mere gimmick, a series of games. But at the same time, the research, at this dead-level state, may become the 'scenario' for a new theory, a new insight, a new research.

Therefore, I must disagree with Sir Herbert Read, who suggests that we can establish the truths we feel by scientific research. Rather we can through research see how, in what ways, to what extent, where, and for whom, the truths we feel *are* established or *are not*. But when we talk of possibilities we cannot talk long of research only, and Herbert Read knows this and says that we need more than institutes of research—we need experimental schools in which we can try out theories. And I fail to see why these all need to be, or even can be, scientifically derived theories. In my pluralistic universe, art is nearer religion than science, but distinct from both.

### III. THE NEED FOR EMPIRICISM IN OUR RESEARCH

The peculiar hybrid I am most in sympathy with is a scientific investigation approached with an attitude more like that we bear toward the artistic process.

I call this process an empirical one. I cannot claim that it is completely like the artistic process, but it is somewhat so. It is said that the subjective impression is for the artist what experimentation is for the scientist, with the difference that with the scientist the work of the intelligence precedes, and with the artist it comes afterwards. But foresight, the making of valid hypotheses dependent on previous findings, is rare in a field where research is new. Therefore, although we try to plan, although we make pilot studies, yet the work of the intelligence must often be postponed until the patterns, the designs, begin to emerge from the data we have been collecting. An empirical approach, then, in research in the arts, is intended to refer to an approach in which differ-

ences and findings are not based upon *a priori* categories or constructs, but upon the results of experiment and observation only. Such an approach often looks like chaos to an onlooker, but from all of the studies so undertaken that I am acquainted with, some pattern has emerged. To me, they seem less forced than studies beginning with theories and concepts as *a priori* categories. And, I have been trying to show that in the arts fact and theory are in a sensitively interdependent relationship and that it is more healthy to invoke this relationship, this tendency, at the last moment rather than at the first. I know of no single theory on art that can stand alone and indisputably under even random potshots. It has been said that "... the moment our reasoning intelligence tries to judge works of art, there is no longer anything fixed or certain; one can prove anything one wishes to." It is for such reasons that I refer again and again to an idea I first found clearly expressed in the writings of L. L. Thurstone, in which he was referring to research in temperament and personality. In that area, as in ours, what criterion can we invoke? To answer this, Thurstone suggests that we begin our investigations humbly, from objective and observable differences as a basis for classification and proceed to the correlates of such differences. Such a method does not mean that we have no theories or hypotheses, since we must make a decision about what things to study together to even arrive at correlations; but it does mean that our opinions and theories are absorbed into the realities under study and not *vice versa*. Such methods seem most free from the researcher's own bias. In practice there is no pure method, but while purity may not be possible, purification of our bias is possible.

### IV. OUR RESEARCH, THOUGH YOUNG, BECOMES MORE PRECISE

It is encouraging to see that in but a few years our studies become more precise and more refined in method. At the same time, however, it is good to point out that our studies may turn into neat packages and on the whole become less significant in the sense of tackling major problems. It often happens that as techniques improve, courage diminishes. Students working on doctorates

at our universities soon sense a system that will be acceptable and, sensible creatures that they are, latch on to it. This happens in creative work too. We do not mean to foster a system; yet one develops. And with all respect to the medium of research and to the fact that it is something of itself, we do not want to turn it into something called "research itself". This will not unify us.

#### V. THE NEED IS FOR INSTITUTES OF RESEARCH

It is just not possible to do some of the things that need doing through doctoral research. Rather in doctoral research we find individuals tackling important questions and at the same time learning how to tackle them. After that their skills and insights are seldom again used for this purpose because outlets for their skills are non-existent or because they are absorbed directly into a life of action on levels where urgent help and leadership are needed—and this does not mean research in the sense of scientific investigations, for which they have no time or energy.

Now **Institutes of Research** rather frighten me, but I believe Herbert Read is right in saying that we need them. I have seen that such institutes have their life cycles, that they often end like vested interests, that they bog down in institutional snow-drifts or snow-jobs—but they usually make great initial contributions, develop several classic studies that guide a profession or discipline. In a field like ours where the landscape is not overcrossed with roadways, there may be less immediate danger of bogging down.

#### VI. WHY DO WE DEVELOP MEASURES?

You may well ask as you listen to some of the research reports. First, it becomes obvious that the development of any fairly solid measure involves a doctoral candidate's entire time and even then is not completed. But most of us who have worked on testing experiments and test construction hope that some day they will aid further in testing our theories. They might encourage experimentation by making certain types of evaluation possible. They may give us more precise labels and therefore make our theories also more precise.

For example, if we learn from studies like those done under J. P. Guilford, we no longer talk of creativity as an undifferentiated whole only, but

also as a complex whole some of whose dimensions have been named and to some extent measured by treating these dimensions as potentials to be tapped by certain skills or tasks.

To be more precise, we no longer talk of flexibility, but of spontaneous or adaptive flexibility. We are no longer sure that the opposite of flexibility is rigidity, but find that the opposite of spontaneous flexibility may be adaptive flexibility: that is, to be flexible under conditions imposed may have a negative correlation with being flexible under conditions where no restrictions are imposed. To be more specific, I have found a significant negative correlation between the types of flexibility with a group of art students (only 26 in number) which did not persist among non-art majors.

VII. Be that as it may, the point I am making is that **Without Measures and the Constant Evolution of New Ones, We Cannot Proceed With Any Unified Research.**

We do not know yet how even existing measures relate to each other, to art activity and growth, nor to other behavior. This is possibly our first step for the future, since we cannot do any broad research, however good our intentions, without some knowledge gained from experimentation within the research medium itself.

#### VIII. AND IT IS TIME TO BEGIN TO TIE TOGETHER

Let me briefly illustrate this contention. We find in the literature that there is a negative correlation between tolerance of perceptual ambiguity and prejudice and discrimination; that there is a positive correlation between aesthetic attitude and introversion, which in turn is negatively correlated with repression, externalization, conventionalism, power orientation, rigidity, and, again, prejudice and discrimination; we find that preference for perceptual complexity is positively correlated with independence of thought; that aesthetic discrimination is positively correlated with the complex, the dynamic, difficult, expansive; that originality is positively correlated with perceptual complexity, absence of repression, and complexity of personality; that expressed temperament is positively correlated with aesthetic preference. The catalogue is much longer, and of course I have not done



justice to the studies or variables mentioned by my quick reference to them.

None of these have been studied together. None directly attack the problem of causality: that is, does art experience foster these tendencies? We need pre-experimental measures, rich art programs, post-experimental measures and evaluations, plus studies of behavioral correlates outside the art experience. For example, we say that art experiences make one more flexible (which type?), more this, more that. What shows that art experiences do this? What shows that if measures show that art experiences increase such things that they transfer or extend into other behavior?

**IX. RESEARCH MAY UNTANGLE CONTRADICTIONS**, but this may come about in a painful way. Research may also be a cataract to our eyes. In an age of science we may dress into the garments of research what might better just be done as a realization in its own right. Trevor Thomas complains: "Writing about art education has, in effect, now arrived at that stage which is typical of new movements. The first fine rapture of the pioneer experimenters who worked empirically is giving place to codification. There are still explorers, but no longer is the whole field unknown territory . . . This stage, when liberating practice becomes crystallized into theories, stands in danger of leading to a new form of dogmatic academicism, in which the creative activity of the child is pinned down under a network of research, theories, surveys and case studies."

Yet, I might as well claim that research can help us break through this crystallization. At times I come dangerously close to a doctrine of antithesis or paradox, but I stop short of a sweeping principle. I will say that research leads to more mystery, not less. Correctly approached, no matter how lucid the design or objective the criteria, there is always a struggle, a "stretching" as one of our graduates puts it, just short of despair, in which lies most of the meaning of a study. The pieces I would put together, dealing with an infinitely rich and uncontrollable thing, only make for more possibility, not more control, showing us that reality is much more complex than we had contemplated. I must confess that I even have delight in seeing things fall apart or into

new patterns once the cover is taken off. It may well be that what seems like unity and harmony is only what we achieve by some force, abstraction and distortion, a cancellation of some of the rich chaos and possible deeper order of things for what we can presently encircle. As the art work lies in relation to the deeper layers of consciousness, to memory, instinct, passion, myth, and the childhood of man and of race; so lies a research in relation to the rich chaos of our consciousness of nature and the deeper harmonies and unities that may emerge could we but probe them more effectively.

Research may untangle contradictory aspects of our discipline, for the contradictions may well reside in the lack of precision of our terms, like flexibility in the example given, since what we treat in a unitary sense may be a complex, one-half of which supports a certain hypothesis or theory, one-half of which does not.

X. In summary, we have argued much as Archibald MacLeish does in a recent article, that "poetry is capable of a kind of knowledge of which science is not capable; . . . it is capable of that knowledge as poetry." And we have argued for the converse. We have argued for the converse. We have pointed out the need for unified research, for new measures, for institutes of research. It is always good, also, to throw in something of the need for humor, for a hearty har-har at ourselves as artistic men of science. We are always ready to laugh out at the scientific men of art, the Schlesingers and Bierderman, so we might expect similar treatment.

To speak personally, which is all I have been doing, although my sources are various, I have given up the over-optimistic sin of weaving a fabric of knowledge gained from research to cover the essentials of our discipline. This is partly out of humility, partly out of the realization that we cannot now or ever be that omniscient in research; partly out of weariness; and partly out of the feeling that we are not, like Dante, in an age of Faith when to know more necessarily meant to love more,—or even, I would argue to understand more, except in the sense that there is more complexity than we ever imagined.

Rather, our investigations become incomplete and precarious retaining walls for the intellect

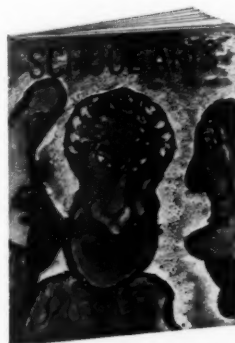
before the shadowy topics of creativity, appreciation, motivation and evaluation; and these remain areas of which my grasp is still, in any complete sense, emotional and intuitive—and even at a quick glance inarticulate. So is yours.

I do not mean to disparage research. I think we overuse the word, and that we use it too glibly—and in our field insincerely, since we do so little of it in anything like a scientific manner which still retains enough respect for the unknowns it sets out to explore. This I am sure of: what is possible in the symbols of science is only possible in that medium, and what we so gain remains, for all the limitations we may set against it, irreplaceable and irreducible to any other medium. Oppenheimer helps us here with his definition of science: "A search for order and regularity in those domains of experience that have proven accessible to it."

If we do not bother to learn the language of science, we merely show a lack of interest and discipline and scope. But we cannot pick up the same kind of insights in any other way, in any other medium. And as in the use of any medium, our investigations can possess style, which, in Oppenheimer's words again, sees that justice is done to the implicit, the imponderable, and the unknown; which sees that power defers to reason; which relies on example and verifiability instead of authority. This is being on the side of the angels in research.

## ERRATTA

In the October issue of *Art Education* a line was omitted on page 6 at the end of the third paragraph. This sentence should read, "*to erect such artificial barriers for fear of doing injustice to aesthetic experience is, to me, not only a misunderstanding of the meaning of aesthetic sensitivity but of art education in general.*"



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## NEA CONFERENCE ON THE SPECIAL TEACHER

The report of a conference held in the Office of Education in January 1957 on "The Role of the Special Teacher of Art, Music and Physical Education in the Elementary School" was published in the March issue of *School Life Magazine* Volume 39, Number 6. The conference was called to explore the role of the special teacher and was attended by classroom teachers, supervisors and school administrators, as well as, by teachers and supervisors in the special fields. Reprints of this conference report may be obtained by writing to: Publications Inquiry, U. S. Office of Education, Washington 25, D. C.

The final paragraphs of the article appearing in *SCHOOL LIFE* are reprinted here to give NAEA members a better understanding of the concerns of the conference.

The conference was held under the sponsorship of the Elementary School Section, Office of Education. Cochairmen were Ralph G. Beelke, specialist for art education, and Elsa Schneider, specialist for health, physical education, recreation, and safety.

### Some Recommendations

Looking to what could be done in the future to improve teaching in the three areas under consideration, the conferees made a few recommendations:

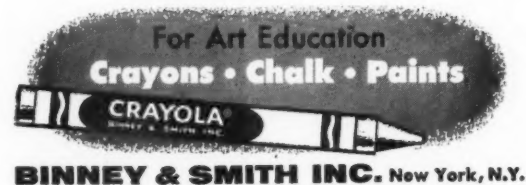
1. That State and national organizations be encouraged to set up study groups to explore further how specialists in music, art, and physical education can work to insure the best education for children.

2. That teacher educators—deans of schools of education, professors of education, directors of elementary education, State supervisors, State commissioners, and public-school administrators—hold a national conference to consider how they might better prepare both the classroom teacher and the special teacher for their cooperative venture (So strongly did the conferees feel that many of their problems could be solved through better teacher education that they put this particular recommendation in the form of a resolution.)

3. That research be encouraged in a number of aspects of the three areas of special education. For instance, more facts are needed to determine such matters as how much of the school day should be devoted to music, art, physical education, and other special areas; what is the comparative effectiveness of various consultant-to-teacher ratios; and what are the comparative advantages of the self-contained classroom and the use of special teachers.

Letters that have come back to Washington since the conference are heartening to the Office of Education staff. Several of the participants have written that they were "stimulated enough" to want similar conferences in their own States; and for such conferences, both State and local, a number are already making definite plans.

THE EDITOR



## AN ANALYSIS OF ART EDUCATION

Continued from page 10

1. Senior high school art teachers had the highest level of training in all areas of art except crafts and drawing.
2. The time allotted to art at the senior high school level averaged about fifty minutes per period, five days per week. The lowest average enrollment, 20.5 pupils per case, was found at the senior high school level.
3. The greatest number of different art activities carried on simultaneously and the greatest amount of individualized instruction was found at the senior high school level.
4. The investigation attempted to analyze the purposes for art in education. In order to make this analysis the purposes were classified as follows:
  - (a) autonomous art . . . that is, art for its own sake
  - (b) cooperative art . . . that is, art for the sake of some other subject or area of the curriculum
  - (c) developmental art . . . that is art neither for its own sake or for the sake of a curricular area, but art as a mode of each child's personal growth and development

Such classifications were not mutually exclusive. The senior high school art teachers were asked to rate purposes within these three general categories according to the importance of the purpose in their own teaching. Developmental purposes were rated highest. During consequent examination of art activities, however, those going on at the time of interview and discussion revealed that thirty-nine per cent of the art activities were purely autonomous, and thirty-six percent combined autonomous purposes with other purposes. Less than two-tenths of the senior high school teachers rated autonomous purposes highest. Further findings indicated that over forty per cent of the senior high school art teachers considered drawing and design of such importance as to be prerequisite to all other senior high school art activities. None of them believed that crafts or paintings were that important. The interview-discussions brought other factors into view which

were also of importance. For example, almost all of the senior high school art teachers believed that art exhibits made up of pupil work were important. About seventy-five per cent of these teachers attached primary importance to public talks given by themselves, and news releases relating to their own work. Over forty per cent of the art teachers believed that exhibiting their own personal work was of primary importance.

One implication suggested by these findings was that, since senior high school art teachers had the most training, the greatest amount of time allotted art activities, and the lowest enrollments, they were able to provide a more personal type of art instruction than teachers at the other levels. Thus senior high school art seemed to have the greatest potential for improvement in the direction of an art program which might have substance and meaning for each individual pupil. A second implication was that the direction of the art program at the senior high school level could not be entirely determined through statements of purposes because of the apparent discrepancy between stated purposes and practices. Other factors, such as a desire for recognition, may have had an important influence upon the type of art offered.

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## REGIONAL, STATE AND PROFESSIONAL NEWS

**PAULINE JOHNSON**

**School of Art**

**University of Washington**

**Seattle, Washington**

State and regional art associations are invited to send in news of national interest to the Professional News editor for inclusion in future issues of this column. Either official publications or personal letters will be appreciated. This is your channel and you are invited to make use of it for the dissemination of information. News with regard to conferences, workshops, symposiums, art guides, curriculum studies, and exhibitions, is especially desired. Let us share with others experiences we feel of interest or value.

### REGIONAL NEWS

The 43rd Convention of the EASTERN ARTS ASSOCIATION will be held at the Statler Hotel in Washington, D. C., March 8th through 12th. According to Dr. Harold Rice who is Program Chairman of the Convention as well as Vice President of the EAA, the theme will be "Art

and Government." Government figures will be featured at general sessions and there will be field trips to landmarks in the nation's capital. The EAA Golden Jubilee Convention in 1960 will be held in Philadelphia.

The PACIFIC ARTS ASSOCIATION Convention will be held on the popular conference grounds at Asilomar, south of San Francisco on the Monterey Peninsula, March 31, through April 4.

The next SOUTHEASTERN ARTS ASSOCIATION conference will be held next spring on April 7-8-9 in Tampa, Florida, with headquarters at the Hillsborough Hotel. Workshops will center around the theme OPERATIONAL CREATIVITY: The Nature and Future of Art Education in the Southwest.

The WESTERN ARTS ASSOCIATION 1958 regional meeting will be held in Louisville and program plans are being developed by Gus Freundlich.

### STATE NEWS

Some state art associations are moving their spring conferences to the fall in order to enable teachers to get professional leave to attend regional meetings in the spring. The FLORIDA ART TEACHERS ASSOCIATION held a conference on November 1 and 2 in Orlando using the theme: "Assessing The Present and Exploring the Future of Art Education in Florida."

The Washington Art Association fall conference was held November 7, 8 and 9 in Tacoma at the David Donoho of San Jose State College in California, and Max Sullivan, Director of the Portland Art Museum in Oregon. Artists and educators worked together on the theme "Art Forces United."

The fifth annual convention of the PENNSYLVANIA ART EDUCATORS ASSOCIATION will be held at Indiana State Teachers College, Indiana, Pennsylvania, May 11 and 12.

The Annual Art Conference sponsored by Kutztown State Teachers College was held October 25-26 for art educators in eastern Pennsylvania. The theme of "Effective Communication in and through Art" was developed by several speakers.



The Florida Art Teachers Association publishes a very attractive little bulletin of twelve pages which has well designed covers and usually a reproduction of the work of a Florida artist. News of general interest, and a lead article of an inspirational nature, serve to keep Florida art teachers informed of the activities in their state. There is an especially good article in the September issue of this bulletin (of the FATA ART NEWS) entitled "Let's Get Back to the Fundamentals" by Sam H. Moorer of the Florida State Department of Education.

"As a school person, I am getting annoyed at being urged in person as well as in print to "get back to the fundamentals." Of course, I had been thinking all the time that what we are doing in education was fundamental. Now, however, I am beginning to move over toward the side of those who urge us to "get back." Just how far back to go bothers me somewhat. Personally, I am in favor of going all the way.

"Let me hasten to explain what I mean by saying, "Let's go all the way back." I would like to see every many a "gentleman and a scholar." I would like to see us return to the "fundamentals" of what the Greeks called education: art, music, and physical education along with logic, rhetoric, and mathematics. It bothers me to realize that in some places a person can go straight through to the Ph.D. degree today with what I would call a "trade-School" education. Not that I have anything against trade schools—I think they are fine, but I do think a man ought to know something in addition to his trade. My favorite definition of the specialist is "one who knows everything about his subject except its place in the universal scheme of things."

According to the "Art Bulletin" edited by Delbert Smedley, the UTAH ART EDUCATORS ASSOCIATION held a Convention on October 10 in Salt Lake City. Demonstrations and workshops proved to be well received as previously. Floyd Cornaby of the Department of Fine Arts, Utah State University, gave an illustrated talk on "Art and Architecture of Mexico". This state association has 700 members, and reports that art is on the increase in Utah. More art is being taught and supplies are more available and extensive for student use.

The WASHINGTON ART ASSOCIATION voted to change the time of the annual meeting from spring to fall. The next conference will be held November 8 and 9 at the College of Puget Sound in Tacoma.

A Creative Arts Symposium is scheduled for March 7 and 8 on the University of Washington campus, to follow the national conference of the ASCD. Speakers will include Laura Zirbes, and Dr. John Goodlad of the University of Chicago, as well as many outstanding people in the various creative arts field. People creative in business and industry will also be included. More information can be obtained from Mrs. Margaret Woods, 3821 West Barton, Seattle.

*turn to page 20*

## New Art Series

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## ART GUIDES

The Virginia High School Art guide "Art and Youth" is available for \$2.00 to those out of state. It may be ordered from: Mr. Ray E. Reid, Assistant Superintendent of Public Instruction, State Department of Education, Richmond 16, Virginia. Checks should be made payable to the Virginia State Board of Education.

## EXHIBITIONS

Print Exhibitions, 1170 East 54th Street, Chicago 15, Ill., is preparing illustrative exhibitions for museums, colleges, and libraries, of the various mediums and processes of printmaking: lithography, etching, woodcut, and wood-engraving. They are preparing an explanatory exhibition of a new medium of intaglio printing which uses a cardboard plate instead of a copper plate. The paper plate is worked up in the same manner as a collage, inked and printed in the same way as a copper plate. Free illustrative material on the various exhibitions is available upon request.

An exhibition "Creative Use of Materials and Processes" has been prepared by the GEORGIA ART EDUCATION ASSOCIATION Exhibition Committee. It is educational in nature, showing what is involved in creativity (in art) and the values of creativity in terms of the child. It is on four panels, each two folding to make a box that can be handled easily in shipping or setting it up. Requests directed toward the exhibition should be referred to: Miss Elizabeth Donovan, Instructional Supervisor, State Department of Education, State Office Building, Atlanta, Georgia.

The ASSOCIATION of GEORGIA ARTISTS and Montag Brothers Inc. of Atlanta, Georgia have solved the problem of hanging exhibitions in schools by designing and constructing a set of four hinged double panels with paintings framed and permanently attached to the panels. A special crate has also been designed so that the panels are simply folded together and slipped in. This means that the usual task of uncrating, hanging, and then recrating an exhibition has been reduced to simply opening the crate door, slipping out the panels and arranging them in a way best suited to the exhibition space.

## TELEVISION INSTRUCTION

The Radio-Electronics-Television Manufacturers Association, and the Ford Foundation's Fund for the Advancement of Education have combined forces with the community of Hagerstown, Maryland to conduct a five year study on a closed circuit for televised instruction in courses like music, art, english, social studies, history, and geometry. The study was started a year ago, but has already been called "the most significant thing going on in America today" by Dr. Alexander Stoddard, and may revolutionize U. S. education. Mr. William Brish, Washington County School Superintendent is supervising the experiment. A report giving details on how the study works will be found beginning on page 9 of the Saturday Review for August 24, 1957.

## SUMMER STUDY

Teachers are interested in programs of study in the summer where they can find inspiration and advanced work. Such opportunities have been listed in this column and are invited again for the coming summer.

A world's fair is being planned for Seattle in 1961. Teachers who want to take advantage of this attraction and at the same time see the grandeur of the northwest, might also like to combine with these the opportunity to study at the University of Washington where special types of work will be available.

## PERSONNEL

Dr. Gibson Danes, Chairman of the Art Department at UCLA has accepted a new position at Yale University beginning the first of January.

Dr. Edward Mattil is the new editor of "Everyday Art" magazine which is sponsored by the American Crayon Company. He succeeds the late Professor Emmy Zweybruch who did an outstanding job in building up high standards of publication.

Sara Joyner, formerly state supervisor of art education in Virginia, has joined the staff of the University of Georgia.

Dr. John Oppen, formerly of the faculty of the Woman's College of the University of North Carolina, has been appointed Associate Professor of Art Education at New York University.

## REGIONAL, STATE AND PROFESSIONAL NEWS

Continued from page 20

### CURRICULUM MATERIALS

Leaflets for kindergarten through grade 6 on "HOW CHILDREN DEVELOP IN EXPRESSING 3-DIMENSIONAL FORM", 1956 are available for \$2.25 from the Denver Public Schools in Colorado. They were developed by classroom and art teachers working with Miss Edith Henry, Art Supervisor in the Denver Schools. Earlier material (1953) presented ways in which children develop through drawing and painting.

### PERSONNEL

Dr. Leven C. Leatherbury, Specialist in Art for the Baltimore Public Schools, has accepted the position of Art Supervisor in the San Diego, California Public Schools.

Dr. Edwin Ziegfeld will be on sabbatical leave during 1957-58 and will spend part of that time in the Union of South Africa, lecturing and observing art education there. In his absence, Professor Arthur Young will be Acting Head of the Department of Fine and Industrial Arts at Teachers College, Columbia.

Pratt Institute has announced the appointment of its new president, Dr. Robert F. Oxnam, formerly vice president of administrative affairs at Boston University. He took office October 1, as successor to Dr. Francis H. Horn, who resigned.

Mr. David T. Lehman, Associate Professor of Art Education at Kutztown State Teachers College for the past ten years, has been appointed to the staff of the Department of Public Instruction, Harrisburg, Pennsylvania, in the capacity of State Art Advisor, in the Division of Curriculum. In that position he succeeds Mr. George T. Miller, who has retired.

State Art Associations are invited to send their news letters and bulletins to the Professional News editor for inclusion of information in this column. Research and developments in the field of art education are welcomed as valuable source materials.

## Creative art ideas...



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### EDITORIAL

Continued from page 5

of inadequate facilities, the wiser policy would seem to be to encourage them to progress. It is for this reason, and this reason alone, that the separate Arts and Crafts room, with its complete facilities, has been developed. In it the teacher accomplishes more, and students can develop more surely and broadly. It is a simple thing to understand. The result, far from being a waste of public funds, is conservation of human energy and enhancement of human opportunity. Such is the essence of education.

## BOOK REVIEWS

LORRAINE JENSEN

### **Art Education, Its Philosophy and Psychology.**

*Selected Essays by Thomas Munro. The Liberal Arts Press, 153 W. 72nd Street, New York 23, New York. 1956.*

While this review comes some time after the publication date of this book it seems important that it not be overlooked in spite of the lateness of this review. While the material in this book is not new (the essays were all published previously in various journals) it promises to make a new and variable contribution in its present form. In spite of the fact that the chapters were not written in the usual continuity and pre-planned form for a book of the usual type, the topics cover the field of art education so comprehensively that there is no feeling of "patching together".

While some of these essays were written as early as 1925, they are certainly not dated, and serve only to remind us either that these problems are consistent ones or we have made little progress in solving some of them. The chapters cover practically all the problems which constitute the basis of concern of the modern art educator: adolescent art education, art tests and means of identifying art ability, psychology and art( aesthetic education as a part of general education, fostering creative ability, the development of art appreciation, and a number of chapters on the work of the art museum in relationship to the art educator, since this is the author's special interest.

The great value of these essays may be found in the comprehensive coverage of the field, but the content is enhanced by a style of writing that is logically structured and highly readable. The ideas are penetrating and so clearly written that the reader is never left in a jumble of strange terms, complicated sentence structure, or lost in an esoteric discussion of aesthetics.

The underlying philosophy seems sound and acceptable to the majority of contemporary art educators, but since the writer is presenting the problem in the field there are bound to be some dissenters. The author has attempted to survey the field and the problems therein, however, rather than to present any new and startling theories of his own. His main purpose is to "outline a broader method of art education, including both creation and enjoyment, which will give meaning to an aesthetic which is based on empirical studies of the arts and related types of experiences."

The book seems to be an excellent one to recommend to college art education students, and particularly to graduate students concerned with the more profound aspects of aesthetic education. The book deals with the concerns of all levels in the schools from the elementary through college. There is a particularly interesting chapter on a visit to Franz Cizek's school. In the introduction to the book the author says: "Certainly, the essays cannot claim to have solved these problems: but they try to direct the reader's attention to some fundamental ones, with which he may have to cope as artist or as teacher in the generation ahead. They point to a number of areas in need of further research, experiment, and discussion."

If you are composing a bibliography for that class of art education students for next year better add this one—it promises to be one that will be well used.

**The Art of Painting.** *Leonardo da Vinci. Introduction by Alfred Warner, Lecturer, Wagner College. Philosophical Library, 15 East 40th St., New York 16, New York. 1957. \$4.75.*

There is no need to dwell upon the great versatility and genius of Leonardo—we are all familiar with that many-faceted personality. Few have bothered to read his notes on drawing and painting, however, and to many an hour or two of browsing through this little book may come as a pleasant and surprising experience.

Here are short, succinct observations on how to paint a storm or a battle; on the color of shadows (Leonardo already decided they should be blue instead of black); on the color of backgrounds in paintings; on how to make folds of draperies or how to draw animals running. The reader is left

with a renewed admiration for this man whose observations and interest seemed to miss nothing and with a heightened sensibility to the world that so thrilled Leonardo.

This little book might well be given to an advanced high school student who is struggling with the same problems of visual representation that concerned Leonardo five hundred years ago. The little tips he has to offer on some of the artistic problems he encountered might be very useful and the knowledge that others have had to face, some of the same difficulties might be very satisfying to the adolescent who wants to feel that he shares adult problems.

The introduction is a helpful and interesting little essay on Leonardo.

**How Children Learn.** Arden N. Frandsen, Dept. of Psychology, Utah State Agricultural College. McGraw Hill Book Company, Inc. 1957. \$5.50.

This book on educational psychology was evidently sent for review because it contains a chapter on teaching art under the general heading of "Learning and Teaching". This seemed to be a hopeful prospect since most of us have been all too discouraged by either the complete omission of the creative aspects of education in these books, or an extremely limited or warped approach. It was with hope then that the reviewer turned to this one. The writer was evidently sincere in his attempts to present art as an important part of general education. Unfortunately, however, his total background in the subject seems to have been garnered from two sources: Henry Schaefer-Simmern's *The Unfolding of Artistic Ability* and an unpublished master's thesis. Schaefer-Simmern's theories are quoted extensively, and while this is a reliable and well-known work in the field, it presents only one viewpoint and should certainly not be presented to someone new to the subject as the only approach to child art. Once again one can only hope that the educational psychology books of the future will become cognizant of the vast importance of creative activities to the general development of the child and give ample space and scope to a consideration of these activities.



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